

NEW ENGLAND COLLEGE MFA Program in Poetry

January 5 -January 13
2009 Winter Residency

Room Key:

SC = Simon Center (98 Bridge St., Henniker)
GH = Gilmore Hall
CEI = Center for Educational Innovation

Office Hours:

Jacqueline Gens: 9:30-10:30 AM, Front Lobby, SC
James Harms: 1PM - 2PM, Reflections Room, SC

Library Hours:

Monday, January 5th – Thursday, January 8th: 8 AM - 10 PM
Friday, January 9th: 8 AM - 8 PM
Saturday, January 10th: Noon- 6 PM
Sunday, January 11th: 2 PM - 10 PM
Monday, January 12th: 8 AM - 10 PM

Pathways Computer Center Hours:

7:00 AM-Midnight every day

Fitness Center Hours:

Staffed by Jacqueline or Lea: 7:00 AM – 9:00 AM
Tuesday, January 6
Thursday, January 8
Saturday, January 10
Monday, January 12

Important Numbers:

James Harms: 304-685-0654
Jacqueline: 603-219-9172
Lea: 774-242-8855

Pub Hours:

The pub will be open in the evening following lectures & events until its legal closing time.

SCHEDULE SUBJECT TO CHANGE:

PLEASE CHECK FOR DAILY UPDATES ON THE SIMON CENTER BULLETIN BOARD

Last revised: 12/21/08

MONDAY, JANUARY 5, 2009

12—4	Check-in & Room Assignments, Simon Center Lobby (98 Bridge St., Henniker, NH) (Financial Aid, Housing, Graduate Student Services) <i>Late arrivals (after 4:00 PM): Pick up your room assignments at the SC front desk</i>
4—5	New Student Orientation, SC Sayce Lounge <i>Bring your handbooks!</i>
5—6	Faculty & Student Welcome Reception, SC Great Room
6—7	Dinner, GH
7—8	Community Meeting, Location TBA
8	Faculty Opening Colloquium, SC Great Room

TUESDAY, JANUARY 6, 2009

8—9	Breakfast, GH
9—10	Campus Tour, Meet in SC Lobby IT tutorial for all new students & faculty who need a session, Pathways, Simon Center 2nd FL
10—12	Writing Workshop #1: See workshop rosters posted on SC board for individual assignments Instructor: _____ Location: _____ Student: _____ Poem: _____ Student: _____ Poem: _____ Student: _____ Poem: _____ Student: _____ Poem: _____ Poem Submitted: _____ _____
12—1	Lunch, GH Required Faculty Lunch Meeting at Daniel's
1 —3:30	Mentor Meetings or free
3:30-4	Tea, CEI Lobby
4 —5:30	Senior Panel 1, <i>Temporal Place</i> , CEI #110 Mercedes O'Leary, <i>Residence on Earth</i> Lisal Sisler, <i>Body as Landscape</i> Annelies Zijderveld, <i>Place of Transition: One-way ticket to Yuba City</i>
5:30-6	
6—7	Dinner, GH
7 —7:30	
7:30	Faculty reading with Ilya Kaminsky and Paula McLain, SC Great Room

WEDNESDAY, JANUARY 7, 2009

8—9	Breakfast, GH
9—10	
10—12	Writing Workshop #2: See workshop rosters posted on SC board for individual assignments Instructor: _____ Location: _____ <hr/> Student: _____ Poem: _____ <hr/> Student: _____ Poem: _____ <hr/> Student: _____ Poem: _____ <hr/> Student: _____ Poem: _____ <hr/> Poem Submitted: _____ <hr/>
12—1	Lunch, GH
1-2:30	
2:30—3:30	Faculty Interview & Q & A with Carol Frost on <i>The Queen's Desertion</i>, CEI #110
3:30-4	Tea, CEI Lobby
4—5:30	Senior Panel 2: <i>Spiritual Place</i>, CEI #110 Sara Lefsyk, <i>The Place of Merging: Wang Wei's Meditations Upon Landscape</i> Barbara Benoit, <i>Jack Gilbert's "The White Heart of God"</i> Michelle Galo, <i>Emily Dickinson and the Idea of Home</i> Eric Crapo, <i>Suicides, Sodomites, & Geryon: Dante's makes Hell real</i>
5:30-6	
6—7	Dinner, GH
7 -7:30	
7:30	Faculty reading with James Harms, Jacqueline Gens and Lea Deschenes

THURSDAY, JANUARY 8, 2009

All Day: Open House for regional writers

8–9 Breakfast, GH

9–10

10–12 Writing Workshop #3: See workshop rosters posted on SC board for individual assignments

Instructor:

Location:

Student:

Poem:

Student:

Poem:

Student:

Poem:

Student:

Poem:

Poem Submitted:

12–1 Lunch, GH

1-3:30 Mentor Meetings or Free

3:30-4 Tea, CEI Lobby

4 Faculty Lecture with Brian Henry: *Writing without Writing*, CEI #110

–5:30 Is it possible to create a work of art by ruining another? to distill something beautiful from the commonplace? to transform the tawdry into the astonishing? to write without writing? What are the risks and rewards of such a practice? To help us approach these questions, we'll look at works by Bob Brown, Ronald Johnson, Tom Phillips, Mary Ruefle, and Jen Bervin.

5:30-6

6–7 Dinner, GH

7:30 Faculty Reading: Jeff Friedman, Malena Morling, & Eleni Sikelianos, SC Great Room

FRIDAY, JANUARY 9, 2009

8—9	Breakfast, GH
9—10	
10—12	<p>Writing Workshop #4: See workshop rosters posted on SC board for individual assignments</p> <p>Instructor: _____ Location: _____</p> <hr/> <p>Student: _____ Poem: _____</p> <hr/> <p>Student: _____ Poem: _____</p> <hr/> <p>Student: _____ Poem: _____</p> <hr/> <p>Student: _____ Poem: _____</p> <hr/> <p>Poem Submitted: _____</p> <hr/>
12—1	Lunch, GH
1-2:30	
2:30—3:30	<p>Faculty Lecture with Eleni Sikellanos: <i>Investigative Poetics</i>, CEI #110</p> <p>In 1955, Charles Olson wrote to the poet Ed Dorn:</p> <p>PRIMARY DOCUMENTS. And to hook on here is a lifetime of assiduity. Best thing to do is to dig one thing or place or man until you yourself know more about that than is possible to any other man. It doesn't matter whether it's Barbed Wire or Pemmican or Paterson or Iowa. But exhaust it. Saturate it. Beat it.</p> <p>And then U KNOW everything else very fast: one saturation job (it might take 14 years). And you're in, forever.</p> <p>We will talk here about the poem as a repository for information, an open plan that builds from investigations in public sites of knowledge. We may also explore the question of how such work balances its own knowledge (the poem's secret knowledge) with the world's.</p>
3:30-4	Tea, CEI Lobby
4:00—5:30	<p>Faculty Panel with Jeff Friedman & Malena Morling: <i>Rewriting & Revision, A Conversation</i>, CEI #110</p> <p>Intrinsic to the process of writing our poems is the process of re-envisioning and rewriting them. How do you rewrite a poem without destroying its urgency and spirit? How do you mediate the various energies or forces warring for control of your poem? How do you deal with all the other voices, the other poems that enter your poem through the revision process? Does every single poem consist of many poems? Are poems ever complete or are they continually in process? Our aim is to engage in a conversation that will generate new ideas and approaches to revision. We will look at early and final drafts of poems by John Keats, Sylvia Plath, T.S. Eliot, Gerald Stern, Denise Levertov, Louise Gluck, Charles Simic, W.H. Auden and others. Please bring drafts of two separate poems to the lecture, one poem that needs a substantial overhaul and one poem that is close to being finished (perhaps requiring work on a single stanza or passage). Needless to say, you should come with a pen or pencil and some paper...</p>
5:30—6:00	
6—7	Dinner, GH
7—	Night Off

SATURDAY, JANUARY 10, 2009

8–9	Breakfast, GH
9–10	
10–12	<p>Writing Workshop #5: See workshop rosters posted on SC board for individual assignments</p> <p>Instructor: _____ Location: _____</p> <hr/> <p>Student: _____ Poem: _____</p> <hr/> <p>Student: _____ Poem: _____</p> <hr/> <p>Student: _____ Poem: _____</p> <hr/> <p>Student: _____ Poem: _____</p> <hr/> <p>Poem Submitted: _____</p> <hr/> <p>The Third Eye/Ear/Mind: Collaborative Performance Workshop Anne Waldman and Roy Nathanson Part 1, SC Great Room</p> <p>The "third eye/ear/mind" is the combined collaborative operation: the fruition of the work of two defining thrusts, in this case poetry & music. A third "form" arises. Participants will draw upon their own texts, and in-class experiments (arising out of cut-up, dream, anaphora, improvisation) to create an ensemble performance. Musical instruments for inter-active work also welcome. Think of the troubadour tradition, think of the wonderful experiments with jazz during in the heyday of the Beat era and the ongoing experimentation with indeterminacy and improvisation, exemplified in the work of Waldman & Nathanson themselves.</p>
12–1	Lunch, GH
1 –2:30	
2:30 –3:30	<p>Faculty Lecture with Paula McLain: <i>Thinking About Point of View</i>, CEI #110</p> <p>Although we'd quickly agree that point of view is a fundamental element and determinant of story—(<i>The Great Gatsby</i> would be another book if told by Gatsby himself—or Daisy or the giant eyes of Doctor T. J. Eckleburg), I'm not sure we think much about the uses or ramifications of POV in poetry—either as readers or writers. Using examples from prose and poetry, I'll talk about how vantage point—who speaks, and at what distance from the material—shapes our material and its impact.</p>
3:30–4	Tea, CEI Lobby
4–6	<p>Mentor Meetings or Free</p> <p>Summer 2009 grad meeting for new seniors, SC Reflections Room</p>
6–7	Dinner, GH
6-7:30	
7:30	Faculty Reading with Carol Frost & Brian Henry, SC Great Room
8:30 -	Student Party, SC Pub

SUNDAY, JANUARY 11, 2009

8—9	Breakfast, GH
9—10	
9—11	Faculty Meeting, SC Reflections Room
10—12	<p>Make-up Writing Workshop: For students who have missed previous residency workshops ONLY</p> <p>Instructor: _____ Location: _____</p> <hr/> <p>Student: _____ Poem: _____</p> <hr/> <p>Student: _____ Poem: _____</p> <hr/> <p>Student: _____ Poem: _____</p> <hr/> <p>Student: _____ Poem: _____</p> <hr/> <p>Poem Submitted: _____</p> <hr/> <p>Performance workshop with Anne Waldman & Roy Nathanson, Part 2, SC Great Room</p>
12—1	Lunch, GH
1—2	
2—3	<p>Faculty Lecture with James Harms: <i>Sort of- Prose Poems</i> , CEI #110</p> <p>Here's part of a statement I wrote for an anthology of prose poems and poetics:</p> <p style="padding-left: 40px;">I have to admit I don't always understand why the prose form seems right for certain poems. Sometimes I'm just trying to solve the problem of the poem and lines fail me; when I get rid of them the poem seems to work. Other times I find that lines are trying to impose a rhythmical (or even incantatory) sense on the poem that seems inauthentic or misleading. To be honest, I believe many prose poems would work just fine in lines but that, for some reason, they work a little better with margins. I don't believe in formal destiny. . . .</p> <p>Starting with a poem by James Tate ("Goodtime Jesus" from his collection <i>Riven Doggeries</i>), I'm going to pursue in this lecture the notion that prose poetry is often an arbitrary choice made by a poet casting about for the right form for a particular poem. I'm making the following scandalous assertion (not really scandalous, but let's make believe something is really at stake here): I'm not sure it matters all that much whether some poems are lined or not.</p>
3-3:30	Tea, CEI Lobby
4:30-6	Student Reading, SC Great Room
6—7	Dinner, GH
7:30	Faculty Reading with Anne Waldman & Roy Nathanson, SC Great Room

MONDAY, JANUARY 12, 2009

8—9	Breakfast, GH
9—10	
10—12	Writing Workshop #6 See workshop rosters posted on SC board for individual assignments Instructor: _____ Location: _____ <hr/> Student: _____ Poem: _____ <hr/> Student: _____ Poem: _____ <hr/> Student: _____ Poem: _____ <hr/> Student: _____ Poem: _____ <hr/> Poem Submitted: _____ <hr/>
12—1	Lunch, GH
1-2:30	
2:30—3:30	Senior Reading, Part 1, SC Great Room
3:30-4	Tea, SC Great Room
4—5	Senior Reading, Part 2, SC Great Room
5—6	
6—7	Graduation Dinner, GH
7:30	Graduation Ceremony

**FINAL CORRESPONDENCE CONTRACTS, MANUSCRIPTS
AND ALL COMPLETED MAKE-UP WORK DUE BY THE END OF THE DAY**

TUESDAY, JANUARY 13, 2009

8—9 Breakfast, GH

Check out, SC Lobby

Return all keys, laundry cards and swipe cards

Airport Transportation: Meet in SC Lobby for Airport Transportation schedule TBA